THE CATHOLIC ART QUARTERLY

Official Bulletin of the Catholic Art Association
Printed four times a year: Christmas, Easter, Pentecost and Michaelmas
at Newport, Rhode Island, with ecclesiastical approbation

VOLUME XXI EASTER 1958 NUMBER 2

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The Catholic Art Quarterly is indexed in the *Catholic Periodical Index*

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INSTITUTIONAL MEMBERSHIP with two subscriptions	$8.50 a year
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THE CHURCH WANTS SOME LIMIT SET to the dwarfing of man himself in these days through the emergence and dominance of the machine and the continued expansion of large-scale industry. Among small craftsmen, personal work, till now at least, has kept its full value. The craftsman transforms his raw material and carries through the whole of a work; to that work he is closely linked, and in it there is an ample field for his technical skill, his artistic capabilities, his good taste, his deftness and delicacy of touch in making things that from this point of view are greatly superior to impersonal and standardised mass-produced things. And therefore small craftsmen as a class are, one may say, a picked militia defending the dignity and personality of the workman.

His Holiness Pope Pius XII
Discourse of October 21st, 1947

MASTERPIECES AND POT-BOILERS

THE SHORTER OXFORD DICTIONARY defines a *Masterpiece* as "a production surpassing in excellence all others by the same hand", and a *Pot-Boiler* as "a work of . . . art executed for the purpose of 'boiling the pot'; a . . . picture made to sell."

We all know the context in which these words are ordinarily used, commonly in opposition to one another. The artist is a person of unusual sensibility, vision and ability in design, above the average of his fellow beings, and too often misunderstood by them. But he is like all others in having a body that must be nourished, and therefore he must have money. This means that he is forced to produce works of two kinds, those that are true expressions of his genius but difficult to sell, and those which patrons who cannot appreciate his best work will be glad to buy, thus furnishing him with the money without which he cannot live to produce further works. In order to be a producer of masterpieces he must also produce pot-boilers.

Most painters or sculptors that we meet either in real life or in contemporary fiction seem to accept this double standard of work as permanent and inevitable. The Catholic Art Association does not do so. To our thinking, this attitude towards work is understandable historically, but is based on an abnormality. In what follows if we point to the productive arrangements of the societies of other times and of other countries, it is not that we wish to imitate their details, but that we wish to show that better work and better lives result from the application of true philosophy than of false.

In the Middle Ages the word *masterpiece* carried a meaning quite different from the modern one. It corresponded to the thesis offered today by a candidate for a degree, or to the examinations that a young man must pass before he is allowed to practice law, medicine, engineering or whatnot professionally. The acceptance of

a masterpiece by the authorized judges gave its maker the status of a master of his particular craft. It marked the beginning of his career, and established a level of quality below which his work should never fall, though it was expected to rise above it.

The word *pot-boiler* has not changed its meaning, standing always for a thing primarily made for sale. A pot-boiler implies a normal situation to the extent that it clearly envisages a user with wishes to be respected by the maker, but if it is executed in contempt for itself and for its buyer, this normality disappears. As the word is generally used, a pot-boiler is a child begotten and born without love.

When we hear an artist talking about his pot-boilers and his masterpieces, we can be pretty sure what kind of an artist he is. He is the kind who values his own abilities above the needs of his employer, the kind whom St. Benedict advises his future abbots to discipline should such appear in his monastery. Such an artist is not content to be the servant of his neighbor, but must be master, and tends to regard his patron not as a benefactor enabling him to follow his chosen way of life, but as an unavoidable nuisance, even an enemy.

We believe that we have the key that can release this kind of artist from the burden of his resentments and frustrations. It is the concept of art as perfect service. As Christians we must serve one another, bearing each other's burdens. The Holy Father styles himself as "servant of the servants". In the language of philosophy we must respect final causes, for the final cause of a work of art is the fulfillment of some fellow creature's true needs. The final cause is the point at which the normal artist first meets his problem, and it is called the cause of causes.

When we understand why the Pope is the SERVUS SERVORUM, and why the patron supplies the artist with his CAUSA CAUSARUM, all will be well with the arts, and very well.

PRINTING SHOULD BE INVISIBLE

by Beatrice L. Warde

IMAGINE THAT YOU HAVE BEFORE you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost ten thousand dollars; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to *reveal* rather than to hide the beautiful thing which it was meant to *contain.*

Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass are paralled in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no

cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the typepage? Again: the glass is colorless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its color and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subsconsciously worried by the fear of "doubling" lines, reading three words as one, and so forth.

Now the man who first chose glass instead of clay or metal to hold his wine was a "modernist" in the sense in which I am going to use that term. That is, the first thing he asked of this particular object was not *"How should it look?"* but *"What must it do?"* and to that extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by a virago with a hatchet in another. There is only one other thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man. There is no "explanation" whatever of the fact that I can make arbitrary sounds which will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting, writing and printing are all quite literally forms of *thought transference,* and it is this ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

If you agree with this, you will agree with my one main idea, *i.e.,* that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that *printing is meant to convey specific and coherent ideas,* it is very easy to find yourself in the wrong house altogether.

Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what the optician would call legibility. A page set in 14-point Bold Sans is, according to the laboratory tests, more "legible" than one set in 11-point Baskerville. A public speaker is more "audible" in that sense when he bellows. But a good speaking voice is one which is inaudible *as* a voice. It is the transparent goblet again! I need not warn you that if you begin listening to the inflections and speaking rhythms of a voice from a platform, you are falling asleep. When you listen to a song in a language you do not understand, part of your mind actually does fall asleep, leaving your quite separate aesthetic sensibilities to enjoy themselves unimpeded by your reasoning faculties. The fine arts do that; but that is not the purpose of printing. Type well used is invisible *as* type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas.

We may say, therefore, that printing may be delightful for many reasons, but that it is important, first and foremost, as a means of doing something. That is why it is mischievous to call any printed piece

a work of art, especially fine art: because that would imply that its first purpose was to exist as an expression of beauty for its own sake and for the delectation of the senses. Calligraphy can almost be considered a fine art nowadays, because its primary economic and educational purpose has been taken away; but printing in English will not qualify as an art until the present English language no longer conveys ideas to future generations, and until printing itself hands its usefulness to some yet unimagined successor.

There is no end to the maze of practices in typography, and this idea of printing as a conveyor is, at least in the minds of all the great typographers with whom I have had the privilege of talking, the one clue that can guide you through the maze. Without this essential humility of mind, I have seen ardent designers go more hopelessly wrong, make more ludicrous mistakes out of an excessive enthusiasm, than I could have thought possible. And with this clue, this purposiveness in the back of your mind, it is possible to do the most unheard-of things, and find that they justify you triumphantly. It is not a waste of time to go to the simple fundamentals and reason from them. In the flurry of your individual problems, I think you will not mind spending half an hour on one broad and simple set of ideas involving abstract principles.

I once was talking to a man who designed a very pleasing advertising type which undoubtedly all of you have used. I said something about what artists think about a certain problem, and he replied with a beautiful gesture: "Ah, madame, we artists do not think—we *feel!*" That same day I quoted that remark to another designer of my acquaintance, and he, being less poetically inclined, murmured: "I'm not *feeling* very well today, I *think!*" He was right, he did think; he was the thinking sort; and that is why he is not so good a painter, and to my mind ten times better as a typographer and type designer than the man who instinctively avoided anything as coherent as a reason.

I always suspect the typographic enthusiast who takes a printed page from a book and frames it to hang on the wall, for I believe that in order to gratify a sensory delight, he has mutilated something infinitely more important. I remember that T. M. Cleland, the famous American typographer, once showed me a very beautiful layout for a Cadillac booklet involving decorations in color. He did not have the actual text to work with in drawing up his specimen pages, so he had set the lines in Latin. This was not only for the reason that you will all think of, if you have seen the old typefoundries' famous *Quousque Tandem* copy [*i.e.,* that Latin has few descenders and thus gives a remarkably even line]. No, he told me that originally he had set up the dullest "wording" that he could find [I dare say it was from the *Congressional Record*], and yet he discovered that the man to whom he submitted it would start reading and making comments on the text. I made some remark on the mentality of Boards of Directors, but Mr. Cleland said "No: you're wrong; if the reader had not been practically forced to read—if he had not seen those words suddenly imbued with glamor and significance—then the layout would have been a failure. Setting it in Italian or Latin is only an easy way of saying 'This is not the text as it will appear'."

Let me start my specific conclusions with book typography, because that contains all the fundamentals, and then go on to a few points about advertising.

The book typographer has the job of erecting a window between the reader inside the room and that landscape which is the author's words. He may put up a stained glass window of marvellous beauty,

but a failure as a window; that is, he may use some rich superb type like text gothic that is something to be looked at, not *through*. Or he may work in what I call transparent or invisible typography. I have a book at home, of which I have no visual recollection whatever as far as its typography goes; when I think of it, all I see is the Three Musketeers and their comrades swaggering up and down the streets of Paris. The third type of window is one in which the glass is broken into relatively small leaded panes; and this corresponds to what is called "fine printing" today, in that you are at least conscious that there is a window there, and that someone has enjoyed building it. That is not objectionable, because of a very important fact which has to do with the psychology of the subconscious mind. This is the fact that the mental eye focusses *through* type and not *upon* it. The type which, through any arbitrary warping of design or excess of "color," gets in the way of the mental picture to be conveyed, is a bad type. Our subconsciousness is always afraid of blunders [which illogical setting, tight spacing and too-wide unleaded lines can trick us into], of boredom, and of officiousness. The running headline that keeps shouting at us, the line that looks like one long word, the capitals jammed together without hairspaces—these mean subconscious squinting and loss of mental focus.

And if what I have said is true of book printing, even of the most exquisite limited editions, it is fifty times more obvious in advertising, where the one and only justification for the purchase of space is that you are conveying a message—that you are implanting a desire, straight into the mind of the reader. It is tragically easy to throw away half the reader-interest of an advertisement by setting the simple and compelling argument in a face which is uncomfortably alien to the classic reasonableness of the book-face. Get attention as you will by your headline, and make any pretty type pictures you like if you are sure that the copy is useless as a means of selling goods; but if you are happy enough to have really good copy to work with, I beg you to remember that thousands of people pay down hard-earned money for the privilege of reading quietly-set book-pages, and that only your wildest ingenuity can stop people from reading a really interesting text.

Of course every one of you realizes that whatever interesting effects you can produce with displayed advertising, Direct Mail is your paradise. It is here that you approach the august precincts of the designer of books; here you can deal in the fascinating questions of paper, ink, press-work, and all those minute and thrilling technicalities by which the craftsman proves his worth. You also have the satisfaction of knowing that the better and more mannerly Direct Mail advertising looks, the more solid returns it will bring in.

To sum up: printing demands a humility of mind, for the lack of which many of the fine arts are even now floundering in selfconscious and maudlin experiments. There is nothing simple or dull in achieving the transparent page. Vulgar ostentation is twice as easy as discipline. When you realize that ugly typography never effaces itself, you will be able to capture beauty as the wise men capture happiness by aiming at something else. The "stunt typographer" learns the fickleness of rich men who hate to read. Not for them are long breaths held over serif and kern, they will not appreciate your splitting of hair spaces. Nobody [save the other craftsmen] will appreciate half your skill. But you may spend endless years of happy experiment in devising that crystalline goblet which is worthy to hold the vintage of the human mind.

Let the earth rejoice —
enlightened with the splendor of the eternal King!

REVISING OUR CONCEPTION OF THE COMMUNION RAIL

by Adé de Béthune

IF TOLD THAT THE PRESENT communion rail is as outmoded as the nineteenth century oil lamp, the Catholic reader might rise in justifiable anger and exclaim, "Nothing is ever outmoded in the Catholic Church. She is eternal and her teaching never changes."

It is easy for that reader to forget—so accustomed is he to the advantages of electricity—that he knows little about whale oil and even less about lamps. It is also easy for anyone to miss the distinction between the timeless, permanent teaching of the Church, and her variable customs. Over the years and in different countries, the Church has adopted local customs in adapting herself to new times and places, all without losing her changeless teaching, —in fact, precisely to make her eternal truth available to all men. How this changeless variety is found in the history of the Eucharist is the subject of the present article.

Unchanged as our belief in the Blessed Eucharist has remained since the days of the Apostles, the mode or manner of receiving the Sacrament has varied considerably. We know from history that Holy Communion was formerly received under

both species. In most Eastern Catholic Rites, this is still the case today. We also know that, at an early period, Holy Communion was given to infants right after Baptism, a custom which however, has long since disappeared. But, nearer today, our parents and grandparents were familiar with the opposite custom of not allowing children to receive Communion at all. Young people of that generation had to be almost adult—twelve to fourteen years old —before they could "make their First Communion."

In the last fifty years, a far reaching change has come about due to the decree of Pope St. Pius X. So completely are we now accustomed to his legislation on *early* (about the age of seven) and *frequent* (even daily) reception of Holy Communion, that we are hardly aware how things were a century ago. In fact, it is difficult today for our generation to imagine that even cloistered nuns at that time were seldom allowed to approach the Sacrament of the Altar more than once a week. Only by special permission could one be permitted to receive Holy Communion every day. One of my great-grandmohters born in 1830, was for many years a daily communicant. Today we do not think this extraordinary, but in a nineteenth century still tainted with lingering Jansenism, it was so exceptional as to be noteworthy. Due to an intense but unbalanced sense of reverence for the Blessed Sacrament, good Catholics went to Communion but once or twice a year—at most, once a month. Even the most devout were judged "unworthy to approach the Sacred Table" and the lengthy preparation considered necessary made frequent Communion practically impossible.

Until the turn of the century, therefore, a short kneeler or communion rail near the sanctuary was quite sufficient to accommodate the small group of people who might go up to receive the Eucharist.

But, in the last fifty years, the greater number of people receiving Communion has brought about an almost general problem of crowding in an inadequate space, coupled with the need for the priest to rush back and forth in a manner that lacks the dignity fitting to the Sacrament. This problem has been met in various ways.

One of these has been for an assistant priest to start distributing Holy Communion right after the Consecration or even earlier if it seems necessary. While this is still being done in many places, it is so contrary to the meaning of Holy Mass that it becomes a mechanization of the Holy Sacrifice. The Communion is the very conclusion of the Mass. It cannot be transferred to an earlier moment, even for the congregation, without detracting from the meaning of the Sacred Action.

In some places it is possible to have a number of priests help the celebrant at Communion time. On greater feasts, additional kneeling benches can also be placed in the sanctuary. With one priest for each bench accommodating six to eight people, it is possible to distribute Holy Communion to great numbers in a reasonable time and with no sense of crowding or rushing. For the average parish, however, we all know that, even where there is sufficient space in the sanctuary, not enough assistant priests are available.

What then, can be done to keep the distribution of Holy Communion from being too rushed or too long, especially where the priest must travel up and down a long rail. A simple answer is that the communion rail should be short rather than long. However, combined with a short rail, ample access is needed for the congregation, in order that their movement to and from the sanctuary may be rapid and smooth. Narrow aisles, with the inevitable crowding to which we have become accustomed, are ultimately a waste of time as well as temper. Yet the problem

remains. Even at a short rail, how can a priest alone take care of today's great crowds?

Some rubrical reforms are obviously needed to implement the twentieth century legislation. Chief among the reforms which have been suggested are a shortening of the formula "Corpus Domini . . ." (to perhaps the first two words only), and an extension of the diaconate to furnish the celebrant with sufficient assistants for distribution of Holy Communion. This latter need, as we know, has been particularly felt in mission territories where priests are few, and their congregations—brought up from the start on St. Pius X's reform—flock literally by thousands to receive Holy Communion at the hands of their overworked spiritual shepherd. Some of the larger African and Asian communities require long hours for their celebrant to complete the distribution of Holy Communion alone.

While rubrical and canonical matters are outside the scope of this article, two possible solutions from the point of view of logistics are here presented.

1. RECEIVING HOLY COMMUNION STANDING.

At Mount Marty College, Yankton, South Dakota, where the Catholic Art Association Convention was held in 1957, the Benedictine Sisters and the student body receive Holy Communion standing up. The first thing one notices when entering their chapel is the beautiful ample sanctuary. On the side of the nave, a high table is prepared with a white linen cloth and two patens. Just before Communion, two Sisters bring this table over to the middle of the sanctuary step. A double procession then comes up the center aisle, and the celebrant distributes Holy Communion without moving from his place.

As soon as the first Sister has received Communion, she immediately (unless an acolyte be present) gives the paten to the next one behind her, and she leaves down the side aisle. There is no genuflexion, since each member of the congregation is personally the tabernacle of the Sacramental Presence of the Lord. In this manner, the whole Community is able to go up to the sanctuary and return in a short time, yet with perfect dignity.

Although this custom may seem revolutionary, the same was actually in usage during the early days of the Church, even as late as the thirteenth century. No formal communion rail seems to have appeared in the West much before the eighteenth century,—the sanctuary being closed off by chancels (i.e. latticed screens), often in the form of a marble enclosure or a wrought iron grille. Standing has also remained unchanged in most of the Eastern Rites, where no communion rail is used to this day.

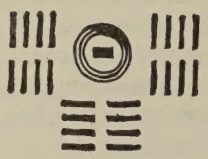
Better than any book or sermon, the custom of standing speaks and makes vivid the respect that leads us towards the priest and the immovable character of the Holy Orders through which our priests are given us. At the present time, however, it may not be found practical in the Roman Rite, except in the case of convents, schools, or small communities where the congregation, remaining fairly stable, can be well trained to it.

2. CIRCULAR COMMUNION RAIL.

The second suggestion, therefore, is in relation to architecture, and it concerns the planning of the communion rail itself. The two examples illustrated herewith are of a completely circular communion rail. One is from the Chapel of the Holy Sacrifice at the University of the Philippines in Manila, and the other from the Church of Christ the Sun of Justice, Benson, Vermont.

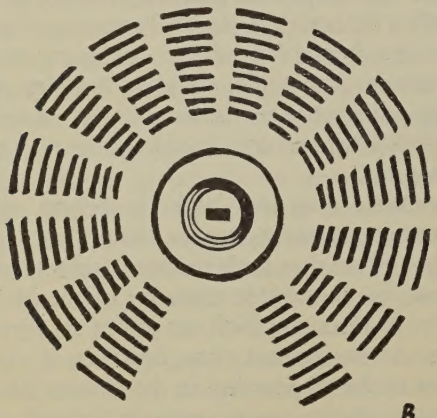
In both cases, low chancels of plain iron work mark off the boundary of the

circular sanctuary. This sanctuary enclosure—with, in the Philippine example, a broad flat top—is also the communion rail.



A.

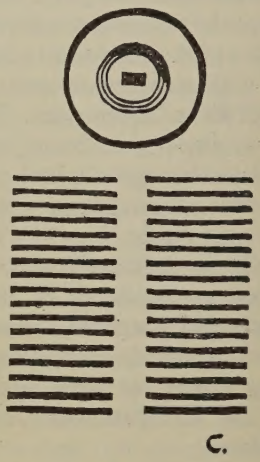
In the Vermont Church, the small country congregation is seated on only three sides (sketch A) of the round sanctuary. In the Manila Chapel instead, the large body of university students fills up more



B.

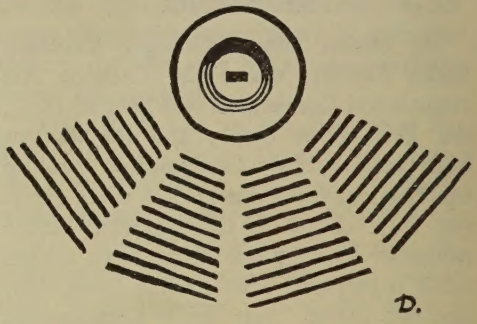
than three-quarters (sketch B) of the space under the huge dome which crowns the altar. Nothing however prevents a circular sanctuary from being combined with the customary basilica plan (sketch C) or with the form of the amphitheatre (sketch D). No photographs of these latter seem to be available at the moment, but it would be interesting to see these designs worked out by a gifted architect.

For nothing can better express the solidarity of a group of individuals than their kneeling in a circle around the altar. The sacramental way in which architecture can give separate members a sense of belonging to one body, the body of Christ, must be experienced by kneeling oneself at the circular communion rail. It is not merely an idea that looks interesting on paper, but an awesome realization which penetrates into the soul by the help of an architectural setting so aptly suited to the action as to re-inforce its hidden meaning. While we experience that all "we who eat one bread



C.

are one body," the architecture also continually expresses this concept in a physical, tangible, three-dimensional way. In no way can the communal movement and position of our bodies all facing inwardly



D.

towards our Center, Christ give clearer social expression to the action of the sacrifice which makes us all one.

From a practical viewpoint, the circular communion rail helps the priest to achieve a more reverent and efficient motion, for he does not have to zigzag but can proceed

The Knight's Communion. This well known carving in the Cathedral of Rheims shows how, in thirteenth century France, Holy Communion was still received standing.

Receiving Holy Communion standing, in the Slavonic (Russian Byzantine) Rite, at the Church of Sant' Antonio Abbate e Santa Teresa di Gesu Bambino, Rome.

Receiving Holy Communion standing, in the Roman Rite today, at Mount Marty College, Yankton, South Dakota.

1. Two Sisters bring the communion table to the center of the sanctuary step.

2. The celebrant distributes Holy Communion without moving from his place.

The Church of the Martorana, Palermo, Sicily, at present the seat of an Albanian Byzantine congregation, has no communion rail. The sanctuary is closed off by the original twelfth century marble chancels, beautifully encrusted with fine mosaic (behind ikon stands and candle holders).

Holy Communion is received standing at the entrance of the sanctuary.

The circular communion rail for a small congregation, at the Church of Christ the Sun of Justice, Benson, Vermont. Graham Carey, architect. Mass is celebrated facing the people in the still unfinished church on the occasion of the 1955 Catholic Art Association Convention.

Nothing can better express the solidarity of the Christian congregation than this architectural arrangement by which all face towards their center, Christ.

The circular communion rail for a large congregation, at the Chapel of the Holy Sacrifice, University of the Philippines, Manila.
Leandro V. Locsin, architect.
This chapel, built by youthful enthusiasm and faith under the direction of the late Father J. P. Delaney, S.J., seats over 600 students under a great dome of monolithic concrete.
It was dedicated December 20, 1955, at a midnight ceremony preceded by a huge candlelight procession.

Directly under the dome's central "eye" stands the altar, built upon a three-step "mountain" whence flows the river of life terrazzo pattern on the sanctuary floor.

The "Circumstantes" kneeling to receive Holy Communion around the portable altar set up on a temporary platform at the 1955 Convention of the Catholic Art Association at the College of St. Rose, Albany, N. Y.

in a continuous circle. As for the communicants, since there is a complete 360° angle on the outside of the circle for their change-over, they are spared getting into each other's way while they go up to and return from the rail. Finally, an assistant or several, even, may help the celebrant in distributing Holy Communion in the continuous circle with no "traffic problem" and no time wasted back-tracking or bumping into acolytes; they need be careful only to proceed at about the same pace.

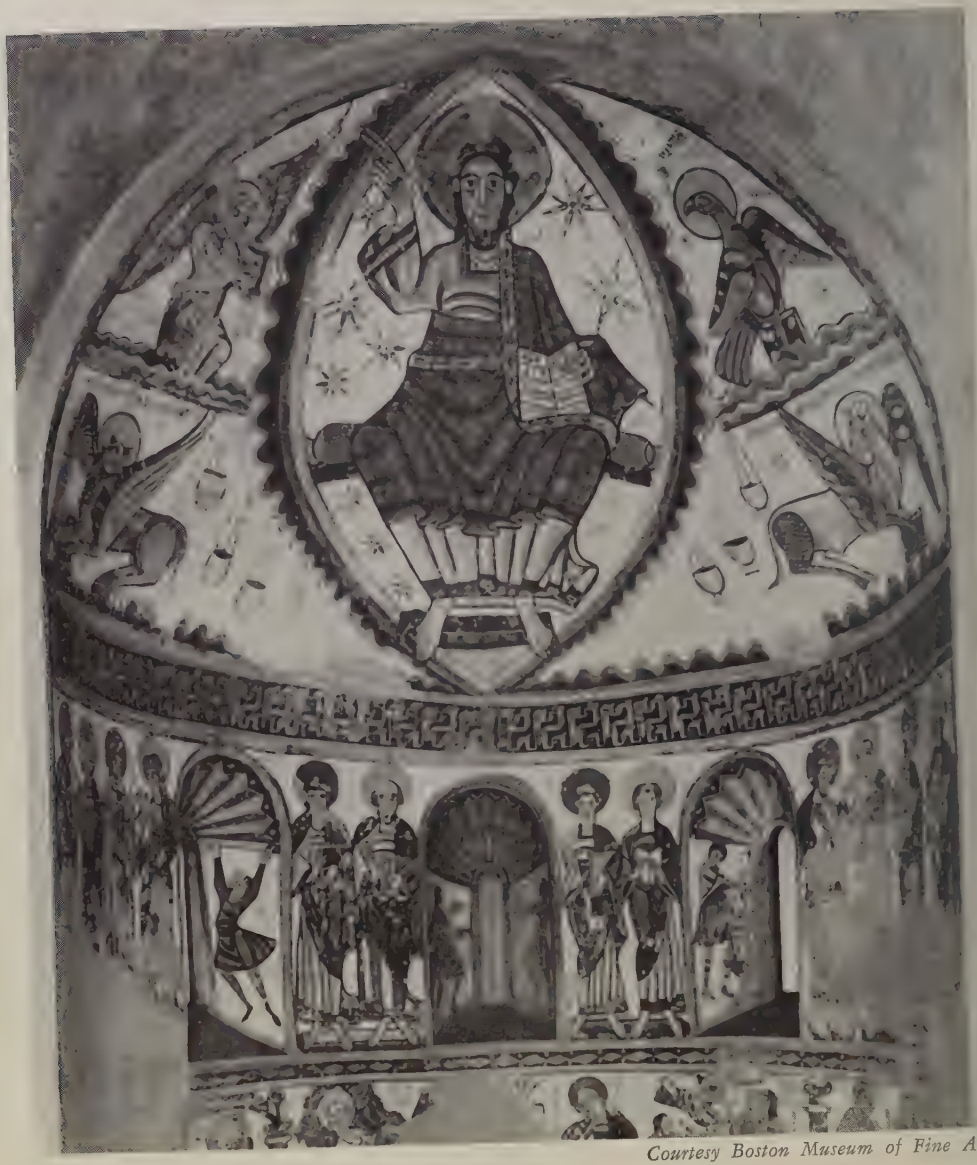
In this manner, it is possible for today's large numbers of people to receive the Body and Blood of the Lord in a reasonably brief time, reminiscent of that brotherly sense of intimacy which grows spontaneously in a small congregation.

GOD THE FATHER IN ART

The Catholic Art Association has many common objectives with the Liturgical Movement, and we welcome any opportunity of coöperation with Worship, *the review devoted to the Liturgical Apostolate. In the February 1958 issue of* Worship *appeared an article by Miss Bèthune on God the Father, but the illustrations originally planned for it were unfortunately omitted. By arrangement with* Worship's *editors we are happy to present those illustrations here. Miss Bèthune has added explanatory captions, but readers who are not subscribers to* Worship *may be glad to know that single copies are available at $.35 each, from Collegeville, Minnesota.*

"By the word of the Lord the heavens were establishe and all the power of them by the spirit of His mouth." (Psalm 32)
The Creator, made visible in His Incarnate Word, Christ.
Detail from the Creation of the Firmament.
Capella Palatina, Palermo.
Twelfth century.

The Almighty Lord, invisible from all eternity, could never be pictured under the Old Law. It was not only forbidden — it was impossible. But by the human birth of His Christ, the Lord has become visible to us. "Who sees me sees the Father", He assures us. Hence in this 13th century illumination of Genesis, the invisible divine architect is seen in the figure of Christ measuring the world.



Courtesy Boston Museum of Fine Arts

Daniel the prophet, speaking in vision (chap. 7) of One "crowned with age" and "seated" upon a throne, thus indicates the powers of a judge. When comes our time, we shall go up to face our Judge, Christ. But "where Christ is, there also is the Spirit, there the Father." (St. Paulinus). As Judge, then, no less than as Creator, Christ represents the fullness of the Trinity, and these thoughts are clearly expressed in the 12th century apse decoration of Santa Maria de Mur, Catalonia. Christ seated in power, appears in the twinkling of an immense "eye", riding the clouds of heaven and surrounded by the four apocalyptic winged creatures who mark off the limits of time.

Again, as Pantocrator, or All-Ruler, Christ represents the fullness of the Trinity. The Most High is seen in His Incarnate Son. His human body itself is symbol and sacrament. And in its image our eyes behold His presence. Not His substantial presence as in the Blessed Eucharist, this is instead His formal presence. In an analogical sense, Christ is seated "at the right hand of the Father". That He has been given the full power of the Trinity is expressed in the words "right hand" just as the word "sitteth" contains the idea of Judgment. One of the most beautiful mosaics in Christian art, this great, majestic image gently dominates the Cathedral of Cefalu. 12th century.

Like most pictures of the Trinity in use today, Joseph Speybroeck's illustration — made in 1935 for Saint Andrew's Missal — shows the Father as an older man, Christ as a younger man, seated on His Father's right side, and the Holy Spirit as a dove. Much symbolism is crowded into this picture, yet it expresses a seriously false concept. We believe that Christ was made man. Born of a human mother His body is one of human flesh. To endow the Father with an equally realistic — albeit symbolic — human figure, is to insinuate by pictorial logic that Christ's body is not flesh, and thus in fact to deny His Incarnation. As a misleading symbol, it should be avoided.

The origin of the old man symbol, and the development of its false image in the West, is illustrated on these two pages. More explicit iconographic canons (born of iconoclastic heresies) happily prevented this development in the Byzantine East, where the Most Holy Trinity is still represented by the icon of Abraham's three angelic visitors.

3.

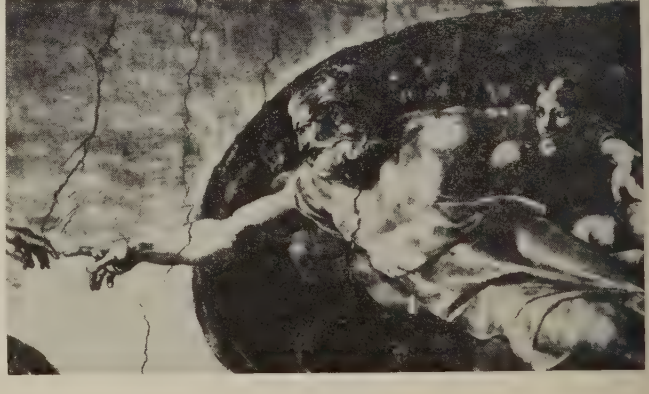
The late medieval wave of popular devotion to the Blessed Trinity brought about some strange, and even monstrous images. Fig. a. The Trinity in three figures—the Father, white haired and elderly. Fig. b. the Trinity as a single head with three faces. When these fallacious images were forbidden by Pope Urban VIII in 1628, unfortunately the ban did not extend to the figure of the Father as an old man.

Fig. a. Fifteenth century.

Fig. b. Sixteenth century.

4.

Meanwhile, the image of God the Father as an old man — and after the 15th century, wearing a papal tiara — had become fixed. Even a revolutionary like Michael Angelo, who, under the impulse of humanism, did away with tiaras and all medieval lore, never questioned the implications of the symbol itself. from the Creation of Adam fresco on the eiling of the Sistine Chapel, Rome, 1510:



In this 9th century *Te igitur* from Fulda, a pictorial distinction is made between Christ offering Himself on the cross, and the Father to whom we address our prayer (. . . *clementissime Pater* . . .) shown by a hand in a circle or "eye" looking down serenely upon the oblation.

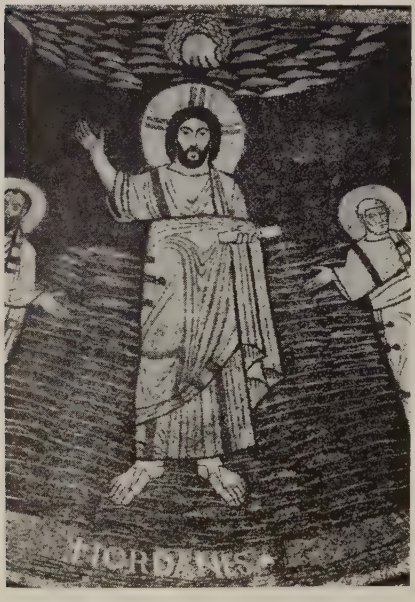
2. This curious illumination is from St. Elizabeth of Hungary's own prayer book (early 13th century). The Father is seen in the figure of Christ seated in majesty. On the cross which He holds, is a smaller figure of Christ crucified. At the top, the Holy Ghost as a dove.

5.

To image the heavenly Father, nothing in creation can seem more appropriate than the human form. The face in particular reflects intelligence, love, power, utterance. The beard speaks of Fatherhood, the white hair, of a Being immeasurable venerable, timeless.
Few nobler versions of this subject exist than Blake's engraving of God speaking to Job in the whirlwind. (1825)
Yet the symbol itself is, by implication, tainted with monophysism.

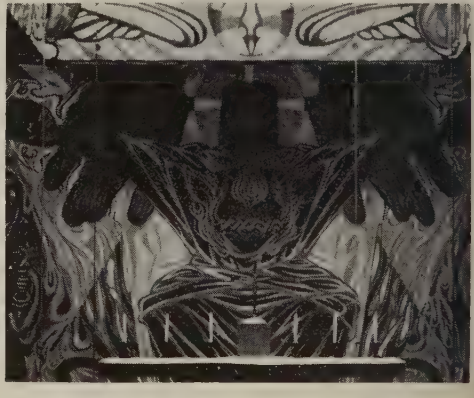
Courtesy Boston Museum of Fine Arts

Besides the figure of Christ, the most appropriate and scriptural analogy of the Father is the hand. The upper section of the Melchisedech panel in St. Mary Major is among the earliest Christian mosaics known. Here the Lord — in the prophetic figure of Christ — appears in the clouds of a sunset sky, His hand extended in acceptance, blessing, and association with the sacrifice of His Son.

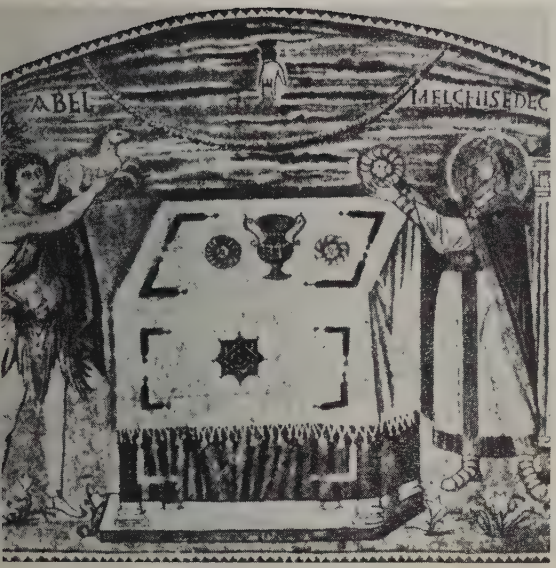


"This is my beloved son." The Father as a symbolic hand bestowing a crown of laurels upon the head of Christ, the athlete of our redemption, and emperor of an other-worldly kingdom. From the ninth century apse mosaic in Sta. Prassede, Rome.

The hand with crown of laurels and flowers. From San Clemente, Rome.



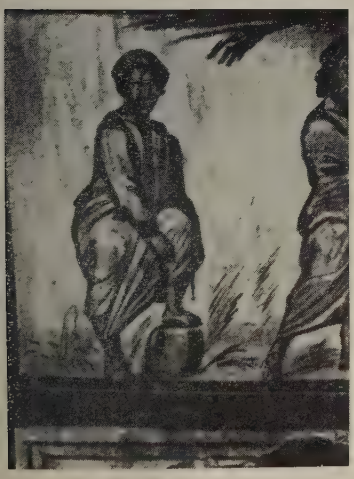
The Father giving His Incarnate Word to the world, is shown by two immense flaming hands. A modern, and properly traditional image of the Trinity, painted in 1950 by Alfonso Ossorio. Victorias, O. N., Philippines.



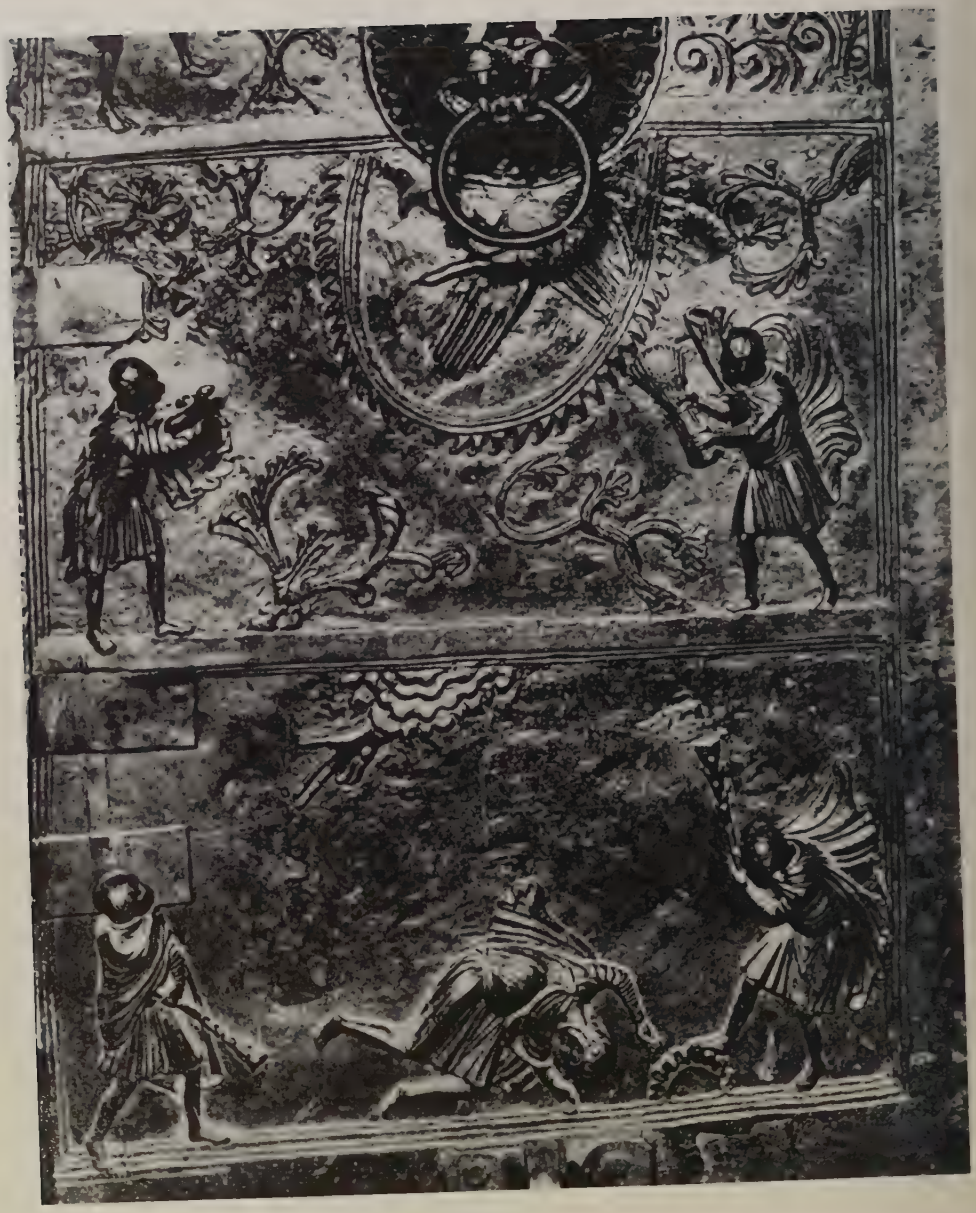
From San Vitale, Ravenna, sixth century. The *Supra quae* from the Canon of the Mass is here expressed visually. Amidst the clouds a great circle or "eye" appears, the hand of the Lord "looks down" serenely upon the gifts of Abel and Melchisedech, with fingers extended as rays of light beaming forth from the divine iris. "Make thy face to shine upon thy servant."

"The eyes of the Lord are upon the just . . . " Round windows in the twelfth century Church of San Pau del Camp, Barcelona.

The voice of the Father as an "eye" or abstract sun of eight rays. The Baptism of Christ from St. Mark's Baptistry, Venice. Fourteenth century.



The voice of God shown as a hand coming down from heaven and speaking to Moses. Fourth century fresco, Catacomb of St. Callistus.



As Gregorian chant gives musical expression to the words of Holy Scripture and the Liturgy, so Sacred art speaks these words in a visual way. How closely it can do so is shown in St. Bernward's bronze doors at the Cathedral of Hildesheim (early 11th century). In the two panels reproduced, one can plainly see, above, "the right hand" of the Lord who "looked with favor" upon the sacrifice of Abel, seen at the left, offering his lamb, while Cain at the right offers a sheaf. Below, the Father's right hand, as "the face of the Lord . . . turned against the fratricide."

"Like as the lion roareth . . . " speaks Jeremias.
The lion as a symbol of the Father's voice, uttering His eternal Word.
Twelfth century carving built into the pulpit of the Capella Palatina, Palermo.

The carving on the end of Theodorus' sarcophagus in Ravenna is believed to represent the Baptism of Christ; the royal lion's head being symbolic of the Father's voice; the dove, of the Holy Spirit; the cross, of Christ; and the vessel below, of the River Jordan. In the curved section of the cover, the larger cross may be identified with the Ascension or the triumph of Christ, seated "at the right hand of the Father" to judge the living and the dead.

The voice of the Father expressed by the
speaking hands in the "sun" or "eye of heaven".
The primaeval creation of heaven and
earth is also symbolized by the fertile waters
of the River Jordan, whence issues a new
Genesis — that eighth day
whose sun knows no setting.
Mosaic by Adé Béthune, 1950.
Victorias, O. N., Philippines.

The mountain as a
symbol of the Father's strength
and protection
"I shall lift mine eyes up
to the mountains. . . "
The Abbey of Monserrat, Catalonia.

THE PRESIDENT'S NOTES

OD HAS BEEN GOOD TO US. In order to make the necessary meetings possible, four of the committees which were appointed at the Yankton convention (the central office, the by-laws, the regional organization and the nominations committees) have been merged into what is now called the "organization committee". The members of this committee are: Sister M. Jeanne, O.S.F., Mrs. Nelson Mercer, Robert Feild, Graham Carey, and myself as chairman. They have nearly finished a revision of the Constitution which will be submitted to the vote of the membership for acceptance or rejection on completion.

The text of the revised Constitution is divided into four sections, and will have attached to it two addenda. The four sections are named: Principles, Membership, By-Laws, and Aims.

The first section—Principles—consists in the present Constitution with no change except the removal of its last two paragraphs, which were not originally part of it, but were headed Aims.

The Membership section makes a distinction between members who believe in the principles of the Association and desire the achievement of its aims and those who wish merely to be subscribers to its publications. This section also lists amounts of dues, privileges of members and makes provision for the organization of members in small local units and diocesan groups in place of the present unwieldly Regions.

The By-Laws section describes the structure proposed for the organization of the future Association. In it the present structure is considerably simplified. Provision is made for an episcopal patron, an advisory board, an executive board and eight standing committees. The executive board includes the president, first and second vice presidents, executive director, executive secretary and chairmen of the standing committees, all of whom will be elected as a group on one ballot by the membership every four years. The standing committees are: organization, budget, nominations and medal, publications, education, convention and workshop, exhibitions and lectures, and local and diocesan. The treasurer, the promotion director, the editor of *The Catholic Art Quarterly,* the convention and workshop manager, and the exhibitions and lectures manager serve as appointed secretaries to the budget, organization, publications, convention and workshop, and exhibitions and lectures committees respectively.

The Aims section of the Constitution is an amplification of the last two paragraphs of the present Constitution and attempts to spell out the purposes of the Association concretely and to list the ways in which it can serve man as patron, maker and teacher.

We of the organization committee, while recognizing that there must inevitably be shortcomings, feel that the proposed new Constitution of the Association will not only better define the Association's point of view and purposes, but also provide more effective organization for their realization.

As soon as the proposed new Constitution is written in final form and the nominations confirmed, each present member will receive a copy and a list of candidates.

Each will be first asked to vote for the proposed new Constitution. Presuming that a majority of members will vote in favor of its adoption, each present member will then be asked to decide whether he or she believes in the principles of the Association and desires the achievement of its aims, and, if he or she decides in the affirmative, to sign the statement of adherence and thereby become a future member instead of a future subscriber. For those who sign the statement of belief there will be a third vote for executive officers.

Another important piece of news is that the program for the 1958 national convention is also nearly complete. It will be published in the Pentecost *Quarterly.* As has already been announced, the 1958 national convention will be held at Our Lady of Cincinnati College, Cincinnati, Ohio, on the 15th, 16th, 17th and 18th of August. It will immediately precede the Liturgical Week which will be held in the same city. Make your plans to be with us.

The theme for the 1958 national convention is "Art in the Parish". The program is being arranged in such a way that there will be a maximum of instruction and public discussion.

The Catholic Art Association Medal committee, which is under the chairmanship of Father Emeric Pfeister, O.S.B., has selected a recipient for the 1958 presentation at Cincinnati, whose work is related to our convention theme and to that of the Liturgical Week. Besides Father Emeric, members of the medal committee are: Robert Feild, Graham Carey, Sister M. Jeanne, O.S.F. and Mother Elizabeth White, R.S.C.J.

You will notice that we no longer list the addresses of officers on the inside cover of the *Quarterly.* This is in keeping with the establishment of our central office which now receives all general correspondence addressed to the Association. The address of the central office is 53 Ridgewood Road, Buffalo 20, New York.

Thomas Phelan

TEN YEARS AGO

from "On the Word ART" in Volume XI, Number 2, Easter 1948.

ACCORDING TO THE SCHOLASTIC TEACHING, accepted by the Catholic Art Association, art is a virtue of the practical intelligence. Now a virtue is a power, strength or ability to achieve something. Art thus is a power of the mind, and, in particular, of that part of the mind by which a man gives a new form to matter when he makes a thing.

Art as a virtue, therefore, cannot be seen. It is an invisible power, not a visible object. An object, such as a painting or a table, is not art. It is a *work of art.*

I

Art, as a virtue, resides in the mind of the man who exercises it. The art belongs to him; it is *his* art; he is in possession of it. No one else can possess his art or take it away from him. It is in him, even when he is not using it. His art, therefore, is a power belonging so intimately to each man that the products of his art declare the kind of man he is.

The virtue of art is not natural, in this sense: that no man is born possessing it, but instead, each one must acquire his art

by working. This is difficult and discouraging at first, but as a man masters his art, it becomes to him a joy and a "second nature".

Art is an intellectual virtue, not a moral virtue. It is good to remember that the virtue of art is itself amoral. A man may be well in command of his art, who is yet a scoundrel.

II

So much for the word "art" meaning the intellectual virtue possessed by persons. It has also another meaning: a collective virtue, as it were, of all those persons who exercise a similar art. For instance one talks of the art of dentistry, which is exercised by all the men who exercise that profession. Each dentist possesses his own art in a manner peculiar to himself, and we go to one rather than another because we think his art is better. But all the dentists, each one in possession of his own art, all possess something in common: the art (profession) of dentistry. We admire *his* art (the *virtue*) in a man who exercises particularly well *an* art (profession).

Every art, craft, trade, profession, has sure methods and ascertained modes of operation. For instance, when we say of a man who has made a success out of a particular kind of work that "he has made an art out of it," we mean that he has given it a system and a sure method of performance which has brought the work to a well-designed perfection.

The first meaning of "art" (virtue) is often found in the possessives—for example, "a man's art," "his art." The second meaning of "art" (profession) is always found with the articles "the" or "an" or some other determinative—for example "the art of medicine," "a forgotten art." Or it is used in the plural, e.g. "academy of arts and sciences," "arts and crafts."

III

With these meanings is associated a third: the collective virtue which grows in a particular culture. For example, we speak of "folk art," "Indian art," etc. We call "Indian art" the special character recognized in the things made by Indians. An individual piece of pottery or a basket, as an object, is not "Indian art"; it is simply an Indian pot or an Indian basket. But the totality of the virtue by which individual Indians made them as they did, can truly be called "Indian art."

These meanings are in fact aspects of the scholastic definition. Art is the rational virtue of the man who makes the thing. Each man has *his* art as an individual, and *an* art as a social being. As he belongs to a culture he shares in *its* art.

Aside from these meanings, the word "art" has no clear, no universal definition. Yet it is thrown around, even by C. A. A. members, with such vagueness that no two people can ever agree as to what it stands for and what it does not. That is why discussions on art almost invariably turn into orgies of contradiction and misunderstanding; no one defines his terms but speaks instead as though his particular notion were universal, and every one goes home persuaded that all others are wrong and he alone is misunderstood but right.

A POPULAR MISUSE OF THE WORD "ART" is to apply it only to the art of painting. Thus, if I say I am an artist, most people will immediately visualize me as painting a picture. If I say I go to art school or that I teach an art class, people will usually imagine lots of pictures being painted. When we wish to speak of any of the other arts it is now almost necessary to specify which art; for instance, "School of Medical Arts," "Musical Arts," "culinary art," etc., for without such specification, the word "art" is apt to be restricted to painting alone. Non-painters then cry out in just indignation that there are other arts, that music is an art too, that poetry is an art too, that cooking also is an art. Thus confusion enters the

discussion, for what has been rightly said of art, as painting, may not apply at all to music or cooking.

A second misuse of the word, is to leave out the article in the case of an art (profession). Thus, it is incorrect to say that music is art or that poetry is art. Music is not art. Music is an art; poetry is an art; medicine is an art. All of them are arts. None of them is art. For art is the intellectual virtue exercised in each one of them.

A third misuse of the word "art" is to apply it to a thing. One often hears a person standing in front of a picture and pointing it out to others: "This is art," says he. Immediately, another will disagree: "No, that picture is not art; this one is real art." The truth of the matter is that the picture is neither art nor an art; it is a picture. It is a work of art, or artifact, that is the work or product of the art of the painter. It is not surprising that ordinary people should fall into this abuse of the word when many of the best writers, from John Ruskin to the present, have consistently fallen into it.

WE ARE AGREED ABOUT THE scholastic definition of "ART". Yet after we have made a nominal assent to this definition, too often we proceed to use the word according to any other definition.

If we do not reform, we shall continue in many errors, such as the *Materialism* by which we can no longer think of art as an intellectual virtue, but we think of art as a picture—or rather, that a picture is art; or the *Idolatry* by which we make a religion of a certain something called "Art" which many people venerate but which no one can adequately define,—a cult complete with temples, high priests, devotees, worship, codes, monasteries where one may live in an artistic atmosphere, great saints, and even martyrs who starve in garrets for the sake of "Art."

When we say that "art fills us with noble emotions," what we mean is that beauty does,—the beauty of the objects made by the art of the great masters. The art was in the masters; beauty is in the objects. When we are talking of a church, let us not say that it has good or bad art, for a building cannot possess the virtue of art, only a person can. Neither let us talk of ugly or beautiful art, for art again is a virtue, and it cannot be ugly. It can only fail in a man who makes things, and if it fails in him, the things he makes are ugly. All we need to say then is that the church is beautiful, or that it is filled with ugly things or images. When we are talking of Picasso, let us call his work not "modern art," but "modern painting," which it is. When we are talking to a man who makes pictures, let us call him clearly a painter, not just an artist. To paint is a wonderful art, a noble art. It should be called by its own name. Finally, when we admire a painted picture, let us learn to say not "it is art," but "it is beautiful."

THE RABBIT AS A SYMBOL OF CHRIST

"I arose and am still with thee": alleluia!

The Lord is risen: alleluia: alleluia!

"AGILITY", WRITES DONALD ATTWATER, in *A Catholic Dictionary,* is "one of the four qualities attributed to the risen body by scholastic theologians; it implies ability to pass from place to place with great speed and otherwise to be a perfect instrument of the soul."

Leaping forth from his dark hole in the bosom of the earth, the fleet and nimble rabbit is a striking symbol of the Risen Christ. In our day, commerce has unfortunately all but ruined this symbol. It is hard to realize that there is any connection at all between the ubiquitous Easter bunny of commerce and the beautiful animal of nature. Yet essentially the rabbit—swift, springing, bounding and darting—remains one of the most evocative analogies of the resurrection.

The traditional association of the rabbit with Easter is probably of Western European origin. It is not scriptural. The mild and defenseless rock-rabbit, mentioned in Proverbs XXX as a symbol of wisdom, has been identified not as the rabbit but as the coney of Palestine, a small herbivorous mammal living in rocky places. It may be that this animal with its Springtime awakening is the origin of the Easter symbol, which was later transferred to the rabbit by the peoples of Europe. At any rate, the above illustration gives honor to the rabbit as type of Christ risen from the dead.

THE EXTREMES OF SYMBOLISM AND REALISM

THE HOLY FATHER IN HIS ENCYCLICAL *Mediator Dei,* warns artists against extreme symbolism and extreme realism. We sometimes hear the question: "What or who determines what extreme symbolism and extreme realism are?" The following is perhaps one way of answering that question.

Just as the word *abnormal* presupposes the word *normal,* from which the abnormal is a departure, so the word *extreme* presupposes the word *mean,* as a source of reference.

Following this thought, we see at once that extreme realism and extreme symbolism do not suggest that normal or mean realism and symbolism are in any way opposed to each other. Unless there is a proper realism and a proper symbolism, there could be no aberrations from

these. If we consider the nature of these two norms, especially in relation to each other, it should then be easier to detect the abnormalities which the Holy Father warns us to avoid.

Both realism and symbolism are artistic ways of expressing ideas. Realism represents visible, audible or tangible things, and such representations are known as *signs.* A painting of a man building a house is a sign of house building; the cross is a sign of the crucifixion of our Lord; the color blue is a sign of the sky. Signs may contain much detail or be very abstract, but their meaning is always the meaning of the things whose material bodies are represented.

Symbolism, on the other hand, is necessary to represent disembodied ideas. In order to be represented at all, these ideas must borrow, so to speak, the bodies of things which will express them by the power of analogy. A picture of a man building a house may thus be used as a *symbol* of the creation of the universe by God, that being a fact which no mortal eye ever saw nor any human mind can imagine. The cross is a symbol of the Redemption, a work which is outspread to the whole world, here and now and in eternity. Blue likewise is a symbol of truth, and wisdom, which no one ever saw, heard or touched.

If we are not guilty of over-simplification, we can then say that true realism expresses the ideas that can be shown by means of signs, while true symbolism expresses those that need symbols. Both signs and symbols are means to the end of conveying ideas from mind to mind, and obviously the means are the servants of the end.

But in all human activities there is a fatal tendency for the means to encroach upon the very ends that they are intended to serve. It is quite possible for artists in

particular to become so enamored of their skills and techniques that they come to think more of expression than of what is expressed.

A realistic painting, for example, just because it is a sign representing the external appearances of something, needs an artist of considerable skill in the depiction of appearance. This technical skill is long and difficult to acquire, and a mediocre painter is in danger of being overly pleased with having acquired it. If he thus paints chiefly to exhibit his power of depicting exact appearance, he forgets the importance of the idea he is supposed to convey, and his realism becomes false and extreme. This fault was common during the Renaissance.

In the same way, the symbolic painter, because in using analogies he is free from the necessity of exact representation, may let himself be tempted into building abstruse analogies, in spite of the fact that these may not be effective for the people who need his paintings. This often happened in the Middle Ages, and the development of extreme realism that followed was no doubt partly a reaction to this medieval over-symbolizing.

In both false realism and false symbolism, vain and foolish artists have come to think of their private interests and skills and languages as more important than the things they are making and than the purposes that those things should serve.

The criterion by which we may judge whether or not either an object of realistic or symbolic art is false and extreme is not the accuracy of resemblance it may have to other objects. A sign may be as simple as the sign of the cross, and a symbol as complex and detailed as Dante's *Divine Comedy*.

The criterion is to be found rather in the intention of the artist. If he falls into secularism—or that impiety which puts into the first place motives which should

Returning from the grave, Christ has shed his serene light upon the human race

be secondary—so that he is reduced to posturing as a master instead of rejoicing at being a servant, then his work is bound to be false and extreme, whether he deal with signs or symbols.

But as it is not possible for us to set ourselves as judges of other people's motives, the question remains: who determines which objects of art are normal and which are abnormal? Here the answer must be the same as for the determination of any other human fault. The conscience of the instructed Christian artist should warn him against making secularist works of art, while the conscience of the instructed Christian patron should warn him against paying the artist to do so. The Holy Father's words are a help to us in increasing the delicacy of our consciences in this regard.

BOOK REVIEW

VIRGIL MICHEL AND THE LITURGICAL MOVEMENT
by REV. PAUL MARX, O.S.B.
The Liturgical Press, 1957, 466 pp. Illustrated. $5.00

MY FIRST RECOLLECTION OF Father Virgil dates back to September 1934. *The Catholic Worker* was then about a year old, and I, fresh out of art school, was starting to make pictures for the revolutionary paper published by Dorothy Day. From all over the country, enthusiastic people were writing her and her co-workers in New York. Among them a certain Father Virgil from "out West" had announced his visit and sent copies of blue covered pamphlets he had written. The pamphlets were purely philosophical, and it must be confessed I didn't succeed in reading them. Yet an aura of real importance was somehow attached to Fr. Virgil's visit, and, on the appointed day, I was on hand, eagerly awaiting his arrival. Don't ask me what he said. All I remember is the little kitchen in back of the *C. W.* office on East 15th Street, with Fr. Virgil seated at the round table, eating macaroni with us. We were spellbound. That evening he lectured on the Mystical Body. It was a revelation.

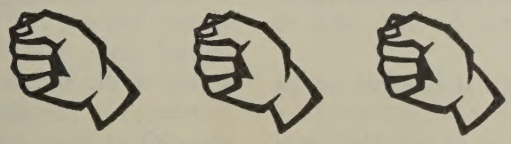
Six years later, in October 1940, the first Liturgical Week was held in Chicago. To found and guide the Liturgical movement in the face of hopeless apathy, Fr. Virgil had given his life. He had died two years before the historic Chicago meeting. Yet how well I remember the thousand odd people packed in Holy Name Hall, fired with his pentecostal inspiration. Each time his name was mentioned, spontaneous ovations stopped all proceedings. Never had anyone present realised what Fr. Virgil's quiet and rational influence had meant to so many.

We owe a debt of gratitude to Fr. Paul Marx for presenting to us the life and many-sided activities of the man who sacrificed all the studies he held dearest in order to pioneer the Liturgical movement in this country, because he knew how desperately the people needed it. A painstaking doctoral thesis, the book nevertheless makes fascinating reading.

Father Virgil's artistic tastes were not, unfortunately, above reproach, due, as Fr. Paul points out, to a lack of opportunity for sufficiently penetrating formation. Still, his principles were always sound. And I may add that we, the Catholic Art Association, would not have been founded to face social and Liturgical problems, nor would the association have produced the best of its level-headed philosophy of art, without Father Virgil's hidden influence.

A. de B.

A CORRECTION



SISTER ESTHER HAS CALLED our attention to an error in *The Origins of Our Constitution* which appeared on Page 3 of our last issue. She refers to our statement that the Constitution of 1940 (printed in Vol. III, No. 4, page 3,) was "the first version of the Constitution of the Catholic Art Association", and points out that a provisional Constitution was approved by the delegates at Mundelein College, Chicago, in 1938. This document was preceded by two others: a *Proposed Plan* written in March, 1937, and *Provisional Articles* which was adopted at the first meeting at St. Mary-of-the-Woods in October of the same year. We are glad to be able to correct this historical inaccuracy.

The Mundelein Constitution is a typescript of one hundred and thirty-seven lines, only six of which are concerned with our philosophy. Those lines are: "Summary of the Art Philosophy of the Association: This summary shall be drawn up and approved by the Organization Committee and the Board of Advisors and incorporated into the Constitution. It shall be based on the philosophy of St. Thomas, particularly the application of the four causes to Art."

The remaining one hundred and thirty-one lines are devoted to the Aims and By-Laws of the Association. Our confusion was due to the use of the word "Constitution" in two senses, 1) to include By-Laws and Aims in the Mundelein document, and 2) as restricted to philosophical and theological principles in succeeding ones. Neither of these verbal usages can be called *correct* or *incorrect,* but it is good that Sister Esther's sharp eyes have caught the equivocation and led to this clarification.

In any case this gives the editor an opportunity to apologize for all the errors for which he has not been specifically brought to book, and to exhibit the symbols of Christian repentance just supplied by the brush of the Illustrations Editor.

OUR CONTRIBUTORS

ADÉ DE BÉTHUNE appears three times in this issue and perhaps deserves a longer mention in this column than is usual with our contributors. She was an early member of The Catholic Art Association, and has been an important figure in its development. She has served in a variety of offices, and always with ability and devotion. Perhaps most important of these was her editorship of this Quarterly from Easter 1948 to Christmas 1950, which set a standard which subsequent editors have not yet been able to reach.

At the moment, she is engaged on the production of a film to be called *We Give Thanks,* in which Msgr. Martin Hellriegel

By Thy victory, O Lord, may we be born again into a new infancy of true innocence

is the narrator. This film is an explanation and demonstration of the Eucharistic sacrifice.

Miss de Béthune is a general liturgical consultant to architects and pastors. She writes regularly for *Catholic Property Administration,* and her illustrations appear in *Friar Magazine* and *St. Joseph's Magazine,* in the latter of which she is running a series called *Saints and Their Animals.*

She is the foundress and manager of the St. Leo Shop in Newport, R. I., which is a non-profit organization for the publication of works of art in the spirit of the Liturgical Apostolate.

Her chief technical interests are in drawing, painting, wood engraving and mosaic, but she has worked in others, as stained glass, and has recently made a statue of the Blessed Mother for Mary's Gardens. Her principal mosaics, which she executed in place with the help of local workmen, are those in St. Joseph's Church in Victorias in the Philippines, and in St. Joachim's Church in Bacalar, Yucatan. The mosaic of the Baptism of Christ shown on Page 56 is from the church in Victorias.

Miss de Béthune is much interested in the missions, and much of her work has been in out-of-the-way places. In general, she likes to make religious drawings and paintings for the every day use of ordinary people. With this she is fully occupied.

The drawings on pages 37, 60, 61, 62, 63, 64, and 66 are by Miss de Béthune, and are reproduced here by courtesy of the St. Leo Shop, Inc., Newport, R. I.

BEATRICE WARDE is a well known typographical expert, the Editorial manager of the Monotype Corporation Ltd., a Governor of the English-Speaking Union, and founder of Books Across the Sea. Mrs. Warde was born and educated in this country, but has done most of her typographic work in England, where she was at one time an associate of Eric Gill. The article that we are reprinting here was originally an address given before the British Typographers' Guild.